

**8s**  
**1917**  
**Feb.26**  
**NeAm**





















# BARYE STATUETTE BRINGS TOP PRICE AT ART SALE

*Stribner* 2/27/17-  
A little bronze equestrian statuette of Charles VI, King of France, executed by Barye, brought the top price, \$775, yesterday at the sale at the American Art Galleries of the collection of Barye and Mène bronzes and Japanese curios, formed by the late Frederick B. McGuire, for many years director of the Corcoran Gallery of Art, Washington, D. C. The purchaser was W. Williams, who also gave \$110 for a Mène bronze, "Pheasant on the Alert."

Colonel Jacob Ruppert's purchases included "Bull on the Defensive," for which he gave \$520, and "Stag in Sight of His Rival," which cost him \$380. W. W. Seaman, as agent, gave \$425 for "Stallion Advancing." M. Knoedler paid \$260 for "Jaguar at Gaze" and \$280 for "Lion Smiting Serpent." A bronze portrait statuette of General Daniel Morgan, by the late J. Q. A. Ward, was sold to Edward M. Taylor for \$280. The total of the sale was \$4,859.

# BARYE STATUETTE, \$775.

*Stribner* 2/27/17-  
McGuire Bronzes Fetch \$4,859

Mrs. Wood's Art, \$1,494.

The Barye bronzes collected by Frederick B. McGuire were sold at an afternoon session yesterday in the American Art Association Galleries, together with the Oriental art collection of Mrs. Oliver Ellsworth Wood.

Barye's equestrian statuette, a sketch of an intended monument to Charles VI. of France, led the prices, going to W. Williams for \$775. Col. Jacob Ruppert gave \$520 for No. 96, Barye's "Bull on the Defensive," and \$380 for No. 93, the "Stag in Sight of His Rival," by Barye. Roger Taylor paid \$205 for No. 92, Barye's "English Setter," and W. W. Seaman, agent, bought No. 97, the "Stallion Advancing," for \$425.

M. Knoedler & Co. gave \$280 for No. 94, the "Lion Smiting Serpent," by Barye, and \$260 for No. 95, his "Jaguar at Gaze." Edward Taylor got the "Gen. Daniel Morgan," by J. Q. A. Ward, No. 111, for \$280. The total for the bronzes was \$4,859.

In the sale of Mrs. Wood's collection Mr. Schelling paid \$125 for No. 100, a massive brass koro, and \$50 for No. 98, a brass vase. A. Goldschmidt gave \$55 for No. 90, a brass temple set, and W. W. Seaman, agent, paid \$55 for No. 87, a pair of brass candlesticks, and \$45 for No. 42, fifteen old Imari plates.

The total for Mrs. Wood's Oriental art was \$1,494.

# McGuire Collection of Bronzes Auctioned

*American* 2/27/17-  
THE collection of Barye and Mène

bronzes, Japanese curios and other art objects in the collection formed by the late Frederick B. McGuire, for many years director of the Corcoran Gallery of Art, Washington, was dispersed yesterday afternoon in the American Art Galleries. The Barye bronzes offered included the sculptor's "Charles VI. King of France," "Lion Smiting Serpent," "Jaguar at Gaze," "English Setter" and other noted animal pieces.

Among the bronzes by Mène were "Race Horse," "Tiger Seizing Crocodile" and "Browsing Wapiti Stag." The 115 art objects sold brought a total of \$4,859.

For the equestrian statuette of "Charles VI. King of France" W. Williams paid \$775, the highest price of the sale.

Instead of the helmet, the King wears the laurel crown, and instead of the lance or sword he carries the baton of command. Barye's "Bull on the Defensive" was bought by Colonel Jacob Ruppert for \$520, and "Stallion Advancing" went to W. W. Seaman, agent, for \$425.

Other sales were:  
"Stag in Sight of His Rival," by Barye, Colonel Jacob Ruppert, \$380.  
"Lion Smiting Serpent," by Barye, M. Knoedler & Co., \$280.  
"Jaguar at Gaze," by Barye, M. Knoedler & Co., \$260.  
"General Daniel Morgan," by the late J. Q. A. Ward, E. M. Taylor, \$280.

"English Setter," by Barye, Roger Taylor, \$205.

"Race Horse," by P. J. Mène, H. H. Benkard, \$140.

"Walking Pheasant," by P. J. Mène, Colonel Jacob Ruppert, \$110.

"Pheasant on the Alert," by P. J. Mène, W. Williams, \$110.

# A. G. News - 3/2/17- Sale of Barye and Mène Bronzes.

The collection of Barye and Mène bronzes and other art objects in the collection, formed by the late Frederick B. McGuire, for many years Director of the Corcoran Gallery, Washington, D. C., was sold Monday afternoon at the American Art Galleries, for a total of \$4,859.

Barye's equestrian statuette of "Charles VI, King of France," was purchased by Mr. W. Williams for \$775, the highest price of the sale. Barye's "Bull on the Defensive" was secured by Col. Jacob Ruppert for \$520, and "Stallion Advancing" went to W. W. Seaman, agent, for \$425.

Other sales were:

"Stag in Sight of His Rival," Barye, Col. Jacob Ruppert	\$380
"Lion Smiting Serpent," Barye, Knoedler & Co.	280
"Jaguar at Gaze," Barye, Knoedler & Co.	260
"Gen. Daniel Morgan," J. Q. A. Ward, E. M. Taylor	280
"English Setter," Barye, Roger Taylor	205
"Race Horse," P. J. Mène, H. H. Benkard	140
"Walking Pheasant," P. J. Mène, Col. Jacob Ruppert	110
"Pheasant on the Alert," P. J. Mène, W. Williams	110





















ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
BEGINNING THURSDAY, FEBRUARY 22<sup>ND</sup>, 1917  
(WASHINGTON'S BIRTHDAY)  
AND CONTINUING UNTIL THE DATE OF SALE

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THE COLLECTION  
OF THE LATE  
FREDERICK B. McGUIRE

FOR MANY YEARS DIRECTOR OF THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
ON MONDAY AFTERNOON, FEBRUARY 26<sup>TH</sup>, 1917  
AT 2.30 O'CLOCK









No. 98—CHARLES VI, KING OF FRANCE. BY BARYE



ILLUSTRATED CATALOGUE  
OF  
THE COLLECTION OF  
BARYE AND MÈNE BRONZES  
JAPANESE CURIOS AND ART OBJECTS

COLLECTED BY THE LATE  
FREDERICK B. McGUIRE  
FOR MANY YEARS DIRECTOR OF THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE AFTERNOON AND EVENING HEREIN STATED

BY DIRECTION OF  
THE UNION TRUST COMPANY  
OF THE DISTRICT OF COLUMBIA, ADMINISTRATOR

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1917



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.



# CATALOGUE

## PRESIDENT MADISON'S CORRESPONDENCE

NOTE.—President Madison's Correspondence from American Statesmen and Patriots and other Important Documents, collected by the late Frederick B. McGuire and described under a separate catalogue (which may be had free of the Managers), will be sold at the American Art Galleries, on Monday Evening, February 26th, at 8 o'clock.

# SALE MONDAY AFTERNOON

FEBRUARY 26, 1917

AT THE AMERICAN ART GALLERIES

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BEGINNING AT 2.30 O'CLOCK

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## NETSUKE AND JAPANESE ART OBJECTS

1—TWO IVORY NETSUKES

*J. Kohn*

(A) Demon.

6 00

(B) Boy with basket of fruit.

2—IVORY NETSUKES

*K. Ushima*

Group of masks.

4 00

3—IVORY NETSUKE

*L. R. Waterman*

3 00

Seated monkey eating peach.

4—IVORY AND WOOD NETSUKE

*J. Achels*

3 00

Daimio lady and child.

5—IVORY NETSUKE

*K. Ushima*

6 00

Group of nine masks.

6—IVORY NETSUKE

*F. N. Haldenberg*

3 00

Group of Japanese sandals and shoes.

7—IVORY NETSUKE

*Mrs L. P. Schunk*

6 00

A sleepy pilgrim, signed by Tomotoshi.

8—SMALL IVORY CARVING *James B. Mc Guire*  
*4.00* Japanese boy beating drum.

9—SMALL IVORY CARVING *S. Kohn*  
*5.00* Japanese boy in kneeling posture.

10—IVORY CARVING *Roger Taylor*  
*6.00* Spherical shape, numerous mice, gourd and vine. Carved  
in openwork and undercut.

11—WOOD CARVING *J. N. Kaldenberg*  
*4.00* Two monkeys with peach.

12—IVORY CARVING  
*5.00* Group of five turtles on lotus leaf.

13—IVORY CARVING *James B. Mc Guire*  
*6.00* Skull, surmounted by a serpent which is crushing a toad.

14—IVORY CARVING *L. R. Waterman*  
*4.00* Japanese shoemaker. Signed by Masauki.  
Height, 2 inches; length,  $2\frac{1}{2}$  inches.

15—FINE OLD IVORY CARVING *A. Rinders Agent*  
*25.00* Japanese poultry dealer. Signed by Rakushin.  
Height,  $2\frac{3}{4}$  inches, length, 3 inches.

16—IVORY CARVING *L. R. Waterman*  
*6.00* Japanese sculptor.  
Height,  $2\frac{3}{4}$  inches.

17—IVORY CARVING *Roger Taylor*  
*5.00* Grotesque group. Wrestling match between a mouse  
and toad.  
Height,  $2\frac{3}{4}$  inches.



18—IVORY CARVING

*J. Achelis*

5<sup>00</sup> Tug of war between mouse and monkey.

Height, 2 inches; length, 4 inches.

19—IVORY CARVING

*N. G. Jenny*

5<sup>00</sup> Skeletons, toad and monkey.

Height, 3 inches.

20—IVORY CARVING

*A. Goldenmith*

9<sup>00</sup> Japanese laborer, with large conch shell.

Height, 3½ inches.

21—IVORY CARVING

Two Japanese in a trial of muscular strength. Signed by Muneuki.

Length, 4½ inches.

22—IVORY CARVING

*V. Kohn*

7<sup>00</sup> Street performer and trained monkey.

Height, 4½ inches.

23—IVORY CARVING

*A. Goldenmith*

13<sup>00</sup> Grotesque figures of monkeys masquerading. Signed by Shokumasai Giyokuzan.

Height, 2½ inches.

24—IVORY CARVING

*Miss S. P. Schenck*

9<sup>00</sup> Badger beating large Japanese bell. Signed by Ichiusai.

Height, 3½ inches.

25—IVORY CARVING

*F. N. Kaldenberg*

5<sup>00</sup> A pilgrim holding a snail to his ear.

Height, 5½ inches.

26—IVORY CARVING

10<sup>00</sup> Articulated crab.

27—IVORY CARVING

12<sup>00</sup>

Monkeys tearing a sleeping demon.

J. B. Miller

Length, 4½ inches.

28—IVORY CARVING

10<sup>00</sup>

Carp, crayfish, crab, mice and various shells, carved in openwork and undercut.

H. Otto

Length, 5½ inches.

29—WOOD CARVING

6<sup>00</sup>

Group of three monkeys and branch of tree.

F. N. Kaldenberg

Height, 6½ inches.

30—IVORY STATUETTE

17<sup>50</sup>

Japanese gardener, with basket and rake. Signed by Shigemitsu. (Repaired.)

R. Taylor

Height, 7 inches.

31—CHINESE IVORY CARVING

8<sup>00</sup>

Spheres within spheres, intricately carved in openwork, with chain and tassel pendant.

F. N. Kaldenberg

32—JAPANESE DAGGER

20<sup>00</sup>

Ivory handle and scabbard skilfully carved in relief with numerous figures and deities, dignitaries and other designs. Signed by Kanemitsu.

A. Goldsmith

33—JAPANESE WOOD CARVING

10<sup>00</sup>

A seated figure of a demon beating a gong which is suspended from his neck.

Mrs. J. P. Schenk

Height, 4½ inches.

34—CHINESE NECKLACE

10<sup>00</sup>

Formed of nutshells, which are intricately carved in relief and openwork.

" " " "

35—JAPANESE BELT BUCKLE

*Muri & Cohe*

Panel of carved wood in design of storks, deer, pine and bamboo, the symbols of longevity.

36—PERFUME BOX

*H. Selmer*

Japanese mulberry wood. The lid carved with a view of the sacred bridge at Nikko.

37—INRO

*F. W. Kaldenberg*

Four compartments. Brown lacquer with long tail rooster in raised gold vermilion and other lacquers.

38—INRO

*A. Goldsmith*

Three compartments. Brown lacquer with plum in blossom, sparrows and stream, pencilled in gold.

39—INRO

*S. B. Willaver*

Five compartments, with outer case, which is of polished brown lacquer and ornamented with a figure of the god of happiness and his boy attendant, executed in gold and other lacquers.

40—INRO

*A. Goldsmith*

Four compartments. Polished brown lacquer, birds, magnolia in blossom and garden scene delicately pencilled in gold and other lacquers. Signed by Soshian. Carved wood netsuke, monkey with large melon. Signed by Ranseu.

41—INRO

*F. W. Kaldenberg*

Four compartments. Black lacquer with mountain scenery with raised gold.

42—OLD JAPANESE WOOD TOBACCO BOX

*A. Goldsmith*

With figure of a Japanese gardener incrustated with ivory and other materials. Carved wood netsuke of wild boar. Signed by Hoshio. Has carnelian ojimi.

43—CHINESE CAKE BOX

700

Teakwood, inlaid with mother-of-pearl figures; boating scene and foliage.

A. Goldsmith

Diameter  $6\frac{1}{2}$  inches.

SNUFF BOTTLES

44—AGATE SNUFF BOTTLE

600

Mottled brown bat, deer, pine and plum trees in blossom. Carved in relief in the matrix. Carved stopper.

F. N. Kaldenberg

45—CARNELIAN SNUFF BOTTLE

800

Highly polished surface.

N. N. Seaman Agent

46—FEI-TS'UI SNUFF BOTTLE

1300

Emerald green markings, highly polished surface.

Roger Taylor

47—ROCK CRYSTAL SNUFF BOTTLE

900

Mythological beast and symbol carved in relief in the matrix. Jade stopper.

C. Villaver

48—CAMPHOR GLASS SNUFF BOTTLE

400

Dragon modeled in relief in ruby red. Jade stopper.

Roger Goldsmith

49—HAIR CRYSTAL SNUFF BOTTLE

700

Imperial-green jade stopper.

F. N. Kaldenberg

50—LARGE JASPER SNUFF BOTTLE

800

Highly polished surface. Jade metal mounted stopper.

A. Goldsmith

51—LARGE AGATE SNUFF BOTTLE

1300

Squirrel, birds and vine carved in relief in the matrix.

Pink quartz stopper.

52—ROCK CRYSTAL SNUFF BOTTLE

900

Tall hexagonal shape, panels ornamented with flowers, blossoms and text, carved in low relief. Jade stopper.

F. N. Kaldenberg



53—LARGE GLASS SNUFF BOTTLE

Ruby red. Archaic dragons modeled in relief.

*Roger Taylor*

54—LARGE CAMPHOR GLASS SNUFF BOTTLE

God of longevity, bat and other symbols modeled in high relief in ruby red.

*Mrs. A. Bloominadal*

55—AMBER SNUFF BOTTLE

Golden brown color, polished surface.

*Miss Robie*

56—VERY LARGE SNUFF BOTTLE

Ruby red glass. Archaic dragons and band of palmettes modeled in bold relief.

*J. N. Kaldenberg*

AGATES AND JADE ORNAMENTS

57—TWO CARVED AGATE PENDANTS

(A) Sacred fungi, in red and white.

(B) Cluster of fruit and vine in brown and white.

*Miss V. Robie*

58—CARVED AGATE PENDANT

Fungi, peach and Buddha's-hand fruit. Carved in openwork.

*J. N. Kaldenberg*

59—CARVED WHITE JADE PENDANT

Floral designs in openwork with silk cord and tassels.

*A. N. Taylor*

60—WHITE JADE PENDANT

Carved in openwork, two movable miniature figures, with silk cord and tassels.

*A. Goldsmith*

61—GRAY JADE PANEL

Cranes and flowering plants intricately carved in openwork.

*L. R. Waterman*

62—YELLOW JADE PANEL

5<sup>00</sup> Dragons and lotus intricately carved in relief and openwork.

*J. N. Kaldenberg*

63—WHITE JADE IMMATURE TABLE SCREEN

6<sup>00</sup> Stork, flowers, vines and border of cloud forms, carved in openwork. Carved teakwood stand.

*A. Goldsmith*

64—WRITER'S GRAY JADE WATER DISH

23<sup>00</sup> Five symbolical bats and shou symbols carved in high relief.

*J. N. Kaldenberg*

MISCELLANEOUS OBJECTS

65—SOAPSTONE SEAL

2<sup>00</sup> Surmounted by a seated figure of the God of Longevity.

*L. R. Waterman*

66—TWO SOAPSTONE SEALS

4<sup>00</sup> One surmounted by a figure of a pilgrim, the other by a kylin.

*J. B. Willaver*

67—SOAPSTONE STATUETTE

3<sup>00</sup> Seated figure of the God of Longevity.

*H. Otto*

68—CHINESE SILVER HANDLE

1<sup>00</sup> Enameled and engraved with an inscription.

*M. L. Luvé*

69—JAPANESE ENAMELED VASE

2<sup>00</sup> Oviform turquoise-blue ground on silver, mandarin ducks in colors.

*A. Goldsmith*

*Height, 7 inches.*

70—JAPANESE CLOISONNÉ ENAMEL BOX

4<sup>00</sup> Floral medallions on a chocolate color ground.

*L. R. Waterman*

71—TWO CHINESE LADY'S BAGS

Embroidered with silk cords. Shou symbols and other designs.

*Miss Frohe*

72—SMALL SATSUMA VASE

Microscopically decorated by the famous Meisen, with scene depicting a procession of children.

*A. Goldsmith*

Height,  $3\frac{1}{2}$  inches.

73—SMALL KAGA TEAPOT

Decoration of the famous poets in crimson and gold.

*J. C. Willaver*

74—KAGA WINE GOBLET

Decoration of the famous poets in crimson, gold and black, and a poem intricately penciled on the inner surface.

*F. R. Kalsenberg*

75—JAPANESE PORCELAIN VASE

Invested with a buff color glaze.

*H. Zellner*

Height,  $6\frac{1}{2}$  inches.

76—JAPANESE FAIENCE VASE

Bottle shape, coated with a red glaze, with a crackle surface.

*F. R. Welsh*

Height,  $5\frac{1}{2}$  inches.

77—ANTIQUE SILVER CIRCULAR BOX

German relief figures and inscriptions. In commemoration of the Great Emigration from Salzburg to Holland (and afterward to America) about 1747.

*J. F. McQuire*

78—GOLD DAMASCENED MATCH BOX AND SEVEN MINIATURE  
TURTLES

*F. R. Welsh*

79—ENGLISH VICTORIAN JUBILEE MEDAL

In red morocco case.

*J. F. McQuire*

80—BRONZE MEDAL

100 To commemorate the Inauguration of Theodore Roosevelt as President of United States. *A. Goldsmith*

81—PAIR ANTIQUE SHADES GLASSES

200 Mounted in metal. *F. N. Ralderberg*

82—ANTIQUE SNUFF BOX

200 Boxwood. The cover ornamented with a biblical subject, "The Marriage in Cana of Galilee." *B. Gellner*

83—EIGHT MISCELLANEOUS OBJECTS

1200 In gold, silver and bronze, miniature cub bear, pendants and other miniature pieces. *Jas. C. Mc Guire*

84—TWO SILVER TOYS

500 Oxen and sleigh and miniature violin. *A. Ruderhagen*

85—OLD DUTCH SILVER TOY

800 Miniature Sedan chair. *A. Goldsmith*

86—ANTIQUE SILVER CREAM PITCHER

1200 Helmet shape, in repoussé ornamentation. *Roger Taylor*

87—OLD SILVER PORRINGER

100 Two scroll handles. *" "*

88—ANTIQUE SILVER GIRDLE

00 Of intricate workmanship. *H. Symms Co.*

89—GLASS VASE

700 Daum Nancy; ornamentation of a forest scene executed in relief. *Roger Taylor*

90—TWO SPECIMENS OF ANTIQUE ROMAN GLASS

400 Balsamaria and an oil flask. *Height, 5 1/2 inches. F. Mc Carthy*

5500 87a Pitcher - Jas. C. Mc Guire

2500 90a Buss - " " " "



## BRONZES BY BARYE

### 91—SMALL TORTOISE. By ANTOINE LOUIS BARYE

5250 Barye, having been the most eminent sculptor of animals since the Greek master Myron, the smallest bronzes from his workshop are sought for. This little tortoise is not only finely wrought and true to nature, but has a beautiful patina on the bronze. It is meant for a paper weight, but might be used as a pendant. It comes from his own studio, as do all the other Baryes here.

### 91A—INDIAN WATER BUCK. By A. L. BARYE

7050 Pleasing little clock ornament by the master of all modern animal sculptors. Quiet, but full of natural movement and grace. Olive brown patina. One of the antlers has been broken off.

### 92—ENGLISH SETTER. By A. L. BARYE

2050 The sculptor has caught the intelligent look of a setter dog as it pauses in sight of game, and also the suspended motion as, with one paw nervously raised, it half-crouches with excitement and notifies his master that a bird is there. The muscles are strongly indicated and even the hair of the dog suggested in Barye's broad way of modeling. Fine brown patina.

(Illustrated)

### 93—STAG IN SIGHT OF HIS RIVAL. By A. L. BARYE

2700 Small mantel ornament in which the sculptor has caught the noble, defiant look of a stag about to do battle with a rival. Large modeling and fine movement—power and light-footedness combined. Peculiar patina, of which Barye had in his day the monopoly. He surpassed all the bronze men in quality of color as in other traits. Rare piece from his earlier life before he took to numbering his pieces.

(Illustrated)

*M. Kneller Co.*

94—LION SMITING SERPENT. By A. L. BARYE

280<sup>00</sup>— This vivid little episode of the jungle may be seen in bronze larger than life in the Tuileries Gardens, Paris.

The large group is not so lively as this one; the left paw is not raised to strike and the tail does not curl in anger. Also the serpent or python is held fast by a different foot. The snarling, violent gesture suited to the mantel-ornament was restrained by Barye in the monumental piece. Beautiful brown patina.

(Illustrated)

95—JAGUAR AT GAZE. By A. L. BARYE

260<sup>00</sup>— A statuette that brings out the immense power of the South American jaguar—a beast of prey the Spaniards called the tiger; for large specimens are as big as young tigers and more powerful. The creature sees its food or its enemy, and stands ready to advance or bound away. It is a female. Beautiful brown patina.

(Illustrated)

*Col. Jacob Ruppert*  
96—BULL ON THE DEFENSIVE. By A. L. BARYE

320<sup>00</sup>— Rare piece, because the sculptor did not cast many specimens of it. The moment chosen is when dogs are let loose and the bull, tearing up the ground with its forefoot, lowers its head and turns it sideways to impale the incautious hound on one sharp horn. The immense weight and the square bones and muscles of a full-grown bull are told by the sculptor with the greatest faithfulness to nature.

(Illustrated)

*W. W. Seaman Agent*  
97—STALLION ADVANCING. By A. L. BARYE

425<sup>00</sup>— The raised forefoot and open mouth of the stallion, its arched neck and pose of hind legs show that he is in the presence of a rival and proposes to beat him off the field. The head shows remote Arabian blood, the powerful barrel and limbs suggest the Flemish horse. Early copy, not signed. Greenish patina.



No. 95



No. 96



No. 92



No. 94



No. 93

*N. Williams*

98—CHARLES VI, KING OF FRANCE. By A. L. BARYE

775<sup>00</sup>

This little equestrian statuette of one of the Kings of France may have been modeled as a sketch to interest those who were arranging for a royal monument. Instead of helmet he wears the laurel crown; instead of lance or sword he carries the baton of command in his right. Barye has carried out very completely the armor of man and horse. Fine old bronze patina. Very rare.

(Illustrated—See Frontispiece)

BRONZES BY MÈNE

99—RACE HORSE. By P. J. MÈNE

*H. H. Benhard*

775<sup>00</sup>

Mène was one of Barye's contemporaries and more successful in his appeal to horsemen and hunters than Barye. He sought elegance more than character and types. This is a handsome highbred animal built for speed. Its fine skin shows the veins, its large eyes and "set up" tail speaks for the careful breeding and handling of the stud. Unusual patina.

(Illustrated)

100—BROWSING WAPITI STAG. By P. J. MÈNE

*N. Williams*

975<sup>00</sup>

Fine mantel-ornament by a close student of animal life. Mène models the stag in a characteristic pose, nibbling leaves from trees, the back and antlers and the tree-trunk forming a pyramidal mass. Brownish patina. Careful study of the different kinds of hair on the neck, barrel and flanks of the animal.

(Illustrated)

101—TIGER SEIZING CROCODILE. By P. J. MÈNE

*H. H. Benhard*

775<sup>00</sup>

A tragedy of the Ganges. A sleepy crocodile has been caught sunning himself ashore by a tiger, which goes at once for the crocodile's weakest spot—at the same time





No. 99



No. 101



No. 100



No. 104



No. 102



No. 103



keeping out of reach of jaws and tail. The combat is equal; one may bet on either, and be mistaken! Lively dramatic group; fine brown patina.

(Illustrated)

102—ROUSED FROM THEIR LAIR. Group by P. J. MÈNE

*M. Kneader Leo.*

7500 Small clock-ornament by one of the French sculptors of the nineteenth century, like Cain, Barye and Frémiet, who devoted themselves to animal sculpture with success. A stag and doe have been startled in their lair; the doe is still on her knees. Delicate and truthful modeling and movement showing careful study from the living beasts.

(Illustrated)

103—WALKING PHEASANT. By P. J. MÈNE

*Col. Jacob Coppers*

1100 Graceful little clock ornament by one of the masters of animal sculpture. Here Mène has represented not only the feathers of the bird, but to a certain extent indicated the colors of its plumage.

(Illustrated)

104—PHEASANT ON THE ALERT. By P. J. MÈNE

*W. Williams*

1100 Small clock ornament or paperweight, a pendant to the above. Carefully wrought as to modeling and excellent in patina.

(Illustrated)

105—FEEDING DUCK. By P. J. MÈNE

3000 Nice little bit so far as modeling and patina are concerned. Natural movement. Legs have been broken and repaired with bolt through base.

106—QUACKING DUCK. By P. J. MÈNE

*W. H. Finkard*

2000 Paperweight representing a duck in characteristic attitude opening its beak to quack. One of Mène's little masterpieces.

## MISCELLANEOUS BRONZES

*F. Baumeister*

107—PROMETHEUS TAKING THE FIRE FROM HEAVEN. By AN UNKNOWN FRENCH SCULPTOR

38 *oe* The raised left hand of this figure holds a torch loosely. The bearded face and giant-like figure indicate one of the half-gods or heroes who benefited the human race. In this case, Prometheus, who was punished by Jove for giving to man the secret of Fire.

*N. Wallis*

108—INDIAN CHIEF. By AN UNKNOWN AMERICAN SCULPTOR

39 *oe* Fine pieces of bronze-casting, and good patina. Portrait of some leader among the Sioux Indians in the dress they sometimes wore when Schoolcraft and Catlin painted them. Quiet, restful pose, showing a fearless character.

*Mr. Davis*

109—GRAND BRONZE INK-STAND. By AN UNKNOWN FRENCH SCULPTOR

20 *oe* Two little children by a lake amuse themselves casting a net; they are intent on seeing what the net is about to yield them. The nude children contrast with a silvery-brown patina against the surface of the rocks and leaves on which they sit. Three receptacles for ink, etcetera.

*Roger Taylor*

110—CROUCHING FAUN. By AN UNKNOWN FRENCH SCULPTOR

27 *oe* Mounted on a marble slab. Modern and beautiful piece of modeling and casting made in consequence of the success of "L'après-midi d'un Faune." The peculiar movement and gesture of the halfgoat are taken from that play, and very cleverly rendered. Moreover, the bronze has a fine olive-brown patina. Unusual and valuable.

*E. M. Taylor*

- 111—GENERAL DANIEL MORGAN. By the late J. Q. A. WARD (Bronze portrait statuette.) Small likeness of one of the efficient fighters in the American Revolution, who enrolled sharpshooters among the backwoodsmen of Virginia and Pennsylvania to offset the Hessians hired by George III as marksmen. Morgan is bareheaded, clad in buckskin and carries a sword in his right. Attitude and face express quietly but firmly his purpose to see the contest through. Very rare and valuable.

280

*F. W. Kalsenberg*

- 112—PORTRAIT OF HERBERT SPENCER. By AN UNKNOWN BRITISH SCULPTOR. [Bronze portrait bust.]

200

Small bust of the famous writer on philosophy who aided Darwin and Wallace in some of their theories and had a great influence on thought and thinkers in all parts of the world during the past half century. Serious and impressive expression.

*Jas. C. Mc Gwire*

- 113—PORTRAIT OF JOHN SHERMAN. By AN UNKNOWN AMERICAN SCULPTOR

1700

Small bust of the Senator from Ohio, brother of Major General Tecumseh Sherman, who was so prominent in Washington during and after the Civil War. Very different in nature and character from the nervous General Sherman, the bronze here reflects the quiet and thoughtful manner and expression of his brother the politician.

*K. I. Shumia*

- 114—RENAISSANCE BIT OF BRONZE. By AN UNKNOWN SCULPTOR.

540

Two little boys have been playing some game, the loser to carry the winner pickaback. This little group of one boy on the other's back may have been meant for the handle to the cover of a box, in the same way that the Etruscans put a handle to the cover of a *cista*. Charming old bit, peculiar patina. Probably Renaissance.

115—POLISH HEN. By CAIN

*N. Williams*

*250*

A paperweight in which one of Barye's rivals, the sculptor Cain, has pleased himself with fine yet broad modeling. The subject is a hen of the Polish breed, with queer round of tufted feathers on the head. Rare piece in excellent style and patina.

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### NOTICE

Immediately following the sale of the above described property will be sold under separate catalogue THE OLD JAPANESE AND CHINESE BRASSES AND OTHER ORIENTAL OBJECTS belonging to the Estate of Mrs. OLIVER ELLSWORTH WOOD, widow of Brigadier-General Oliver Ellsworth Wood, Military Attaché to Japan, 1901-1905, and which was for some time on loan exhibition at the National Gallery, Washington, D. C.

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